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RALPH H. KORN

HOW TO ORGANIZE THE AMATEUR BAND AND ORCHESTRA

By RALPH H. KORN

With an Introduction by
Willem van Hoogstraten



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PREFACE

Carried under the caption, "How to Organize and Maintain the Amateur Band and Orchestra," most of the chapters which go to make up this little book appeared as a series of articles in a magazine known as "The Musical Monitor," which was for some years the official publication of the National Federation of Music Clubs. Arrangements called for the appearance in its pages of all the chapters which this book now contains, but the magazine went out of existence, so that its readers were left with their story unfinished. There has been such demand that these articles be brought out in book form, that the volume now appears.

The book does not plead the special cause of any maker or vender of either musical instruments or music. It certainly does plead the cause of good music, home-made and home-produced, whenever possible, because all must recognize that good music is good wherever produced and no matter by whom performed, just as a good

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musical instrument so remains as long as it continues in its original condition, without regard to by whom made, by whom sold, and by whom purchased.

The chapters appear in their original form as articles or papers, because it is felt that this freer and friendlier style will convey the author's thought best in a fashion shorn of excessive technic. The author's purpose is to stimulate interest in amateur musical organizations, at home as well as abroad, but more especially here in America.

This little book should prove useful to teachers of music, because their students can form all sorts of groups for ensemble playing, thereby increasing interest in their work, and without doubt adding to their proficiency. It should be put into the hands of students of music, because it can bring them into avenues of pleasure and profit, and, should a musical career be intended, it can suggest practical experience toward that end. Clubs, fraternities, lodges, each can find use for it, because the book can be made to stimulate social as well as fraternal interest of a very active and attractive kind. In short, this little book should find itself before members of every sort of organized body that includes amateur mu-

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sicians among its members, or in fact wherever amateur musicians might be expected to gather, because it can be made to exert influences that are pleasurable, profitable, and altogether wholesome.

Finally, this little book tells a complete story. Follow step by step, and you will have created an amateur musical organization which will attract to itself the best as well as the most proficient musical amateurs within your community, and, once such an organization has come to be known within a community, its influence for wholesome communal life soon will become apparent. A musical town is a very livable, likable town!

INTRODUCTION

I gladly take this opportunity to express my great sympathy for the ideas which Mr. Korn has put forth in his book on amateur bands and orchestras.

Being a professional orchestra leader myself, the idea of amateur orchestras has always appealed to me because it increases the interest, the understanding, and the love for orchestral concerts. The foundation of an amateur orchestra is one and perhaps the best form of bringing music to those who have not yet had the opportunity of experiencing the great range of emotions which music gives.

In a large country such as America, a country which is relatively new and where there are large cities without orchestras, it is a great boon to have found the means of bringing to large groups of people that most profound pleasure of not only listening to music but also, though even in the smallest way, actually performing it and thus becoming more and more acquainted with the gifts left us by the great composers.

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I know what it will mean to the young people of small communities as well at first as in years to come for them to get that indescribable pleasure of participating in rehearsals of "their orchestra" or "their band."

Therefore it is my hope that something may actually materialize from the plans formulated in this volume by Mr. Korn and that the amount of amateur bands and orchestras may very shortly increase in number.

WILLEM VAN HOOGSTRAATEN

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HOW TO ORGANIZE AND MAINTAIN THE AMATEUR BAND AND ORCHESTRA

CHAPTER I

THE FIRST STEPS

NOT long ago I reviewed a book by one who would have established as a fact that, because the works of American composers were not more often heard in our land, therefore the whole musical world was set against giving them opportunities which were theirs by every right; that is to say, the right of having their works performed in their own country, before their own people, who would best understand them, and give them encouragement and inspiration.

I hold another view, which is that, musically, America is her one and only severest opponent insofar as musical growth in our country is concerned. I believe that this is so only because we lack sufficient means of self-expression. We

need many more, as well as better organized, amateur bands and orchestras; we need these because through them our composers will be enabled to reach us. We need such organizations in every town and city, so that local talent may have its chance, and, having succeeded at home, and acquired a measure of fame, that this fame may spread until it becomes national and then world-wide. Furthermore, I hope to show that amateur bands and orchestras in America will not only make good music popular in America, but, more likely than not, make the music written by Americans the most popular music of America.

Ours is a small town, you say, and ask, shall we have a band or an orchestra? Well, why not both? One should recall that a band may be used where an orchestra is never employed, and of course the reverse is equally true. For example, an orchestra could not be used in a parade, nor could a band perform certain forms of music unless this were specially rewritten for it. So far as organization and maintenance are concerned, the same rules apply to both, and after all that at this time is the chief matter.

Having agreed that our town have its band and orchestra, what is to be our next step? Why,

a gathering of those who are interested in forming such an organization. Having met, we would prepare our list of probable members, not all of whom would need to be performers. Call on them to learn if they can give us their time and talent (one will find that, as a rule, our serious intent will win their hearty coöperation). Then we must select a place for meetings and rehearsals as well as appoint suitable times for them. And having found that it has been possible to form our organization, even if it be but a small one, then we might set about naming our organization and its officers, formulating our rules and regulations, and incorporating our town's latest acquisition.

If the organization is to be successful, it must have the interest of both men and women. Leave Mrs. Smith out—and poor Mr. Smith can't blow his own horn! Let the ladies do their fair share, by putting them into places of importance, when possible, either in the performing or executive sections of the organization, or both. For instance, we shall need a publicity agent, and as likely as not shall find some capable young woman who can get half a column and a smile out of the grouchy editor of the local *Record and Guide* while our learned Mr.

Somebody couldn't get even a smile. Also, the organization will need a treasurer. Well, the right sort of young woman will get those dues out of Jones—who will come to rehearsals, too. From the foregoing, one will gather that a little tact will go as far here as anywhere else, and perhaps somewhat further. One should recall that members of a musical body will not long play in harmony if they do not live in harmony.

This organization begins to become a nucleus about which much of the town's activities will soon revolve; for, in addition to giving entertainment and encouragement, it assumes at least some of the functions of a well-regulated social institution.

But whence are to come our players if our organization is to produce anything like the harmony aforesaid? Well, schools and colleges are giving more and more attention to music; besides, there is scarcely any town without its musical students. The trouble seems to be that everybody plays at playing the piano! Now, if we can prevail upon some few of these enthusiasts to try the flute, or learn to drum, why, then, half our difficulties have vanished. These needs are not so pressing at this time, for our music must be well and carefully chosen, even when

we have practised long and progressed far. We shall require officers whose duties must be well and carefully mapped out and who must be given strict and cheerful obedience. It may be that the first to organize our band or orchestra will be one of the church organists, who is usually a musician of more or less parts, and would be happy to help upbuild an enterprise of this kind.

CHAPTER II

FURTHER STEPS

LET us assume that we have met some fifty enthusiasts, for the purpose of organization into what shall prove to be our town's pride and our own delight. Let us say that we can muster twenty fairly good players, with some ten or twelve hopefuls; the others are keenly interested in musical matters, but, to their regret as much as to our own, they have never taken up the study of any musical instrument. One of the best things that can possibly happen to an amateur band or orchestra is to have a large number of what I call hopefuls, for it must always be upon these that we shall have to call in times of emergency—and that is exactly what we now face. Because, after classifying our players, we are unusually lucky, indeed, if not nearly all are players of the strings, and mainly players of the violin or the piano. However, for the violinists we can find added use; some will take the second violin parts in our orchestra,

some will begin to study the viola, and, if we are so very fortunate as to have three or four who have studied the cello, then one or two of these can quite easily take up the study of the contra-bass in our orchestra. Well-established orchestral precedent assigns one cello and one bass out of every ten members of our orchestra.

As for the wood-wind (the flutes, oboes, English horn, bassoons, and clarinets), our brass (cornets, trombones, horns), and percussion (drums, etc.), which by themselves make up our band, and added to the strings make up our orchestra, we are more likely than not to find conditions far simpler; for where in this broad land of ours is the small town without its Boy Scouts and their bugles, fifes, and drums? From the bugles it is scarcely a change to cornets—but we go farther afield as we tackle the trombones and horns. The same is true of the fifes—one can easily learn the flute; the other woodwinds are, of course, somewhat more foreign. Still, the right kind of effort will carry one as far along this road as well as any other. We shall have no trouble at all with our percussion—unless it be to control it—for some time to come.

The foregoing applies, of course, to our

"hopefuls." Also it holds room for thought so far as he is concerned who finds himself one of too many players of any one sort of instrument. He can take up the study of some other instrument, thus becoming of added value to his fellow hopefuls. It is these hopefuls who must take pity on the rest of us and produce the instruments we lack. Of these the clarinets take first place, since they are the "strings" of our band, and in our orchestra we shall use at least two and perhaps more, depending on the size of our orchestral body. It should be recalled that, while some of the band instruments differ in key from instruments of the same name and kind used in the orchestra, it is no trick at all to change from one to the other; as a matter of fact, one should accustom himself to this.

Now just what sort of place is or ever can be open to those who are not players of musical instruments, in an organization such as we are planning? Why must these continue to remain unfamiliar with musical instruments? Why should they not endeavor to supply some of the instruments not yet accounted for? As a matter of fact, it is one of my hopes to bring a musical instrument into the hands of the non-performing music-lover. However, I realize that there are

likely to be those who, despite their fondness for music, their really keen interest in musical affairs, and their willing support of every worthwhile musical enterprise, will not be able to take a performer's part in band or orchestra.

Let us assume that we have in Jones, a man who would have made an excellent performer if he had ever had opportunity to learn to play. He has real musical taste, perhaps a fine sense of musical values, with more or less intimate acquaintance with music and the makers of music, and perhaps some knowledge of its history. If so, we have just the person to head our organization as president or manager, and it will be a pure joy for our conductor. The latter is of all people the very last to head the organization he directs, because it puts far too much power into the same hands; but, though he may be a man of temperament, he has the interest of our organization sufficiently at heart to want to talk it over with somebody who knows. By all means let us have a person like Jones for our manager.

The duties of our manager, and of his assistant if he be lucky enough to have one, are very plain; also, they are very arduous; but most of all they are very thankless. Only let us remem-

ber that with his conductor our manager must arrange and attend all rehearsals, as well as select the music to be practised. With his librarian he must keep informed as to the music he has, as well as the condition in which it happens to be. With his publicity agent he must arrange proper press notices of concerts planned; often he must do this even for rehearsals. With his treasurer he must keep informed as to the organization's finances; with his secretary he must note those who do and do not attend rehearsals, etc. Above all, he should be an all-round person, fairly popular, positively not snobbish. The ideal person for this situation would undoubtedly be a combination of the historical *maestro*, an astute diplomatist, and a clever politician,—all this lest it be found that instead of having a manager we have a damager. However, if once found, we must never permit our town to lose him! These are some of the requirements associated with the high and mighty rôle of manager. They apply, of course, and with as much force, to his assistant. We might, if we saw fit, call them president and vice president instead of manager and assistant manager. It is certain the incumbents will not resent this nearly so much as other ranks and titles which they may

find themselves called—which may not be all humor.

Our secretary and treasurer will find that their positions may give them just what amounts to a postgraduate course in the study of mankind. With their chiefs, they should bear in mind that of all things amateurish the one to be avoided most is the amateurish, officious leader. Such a leader will keep our organization in continual danger and difficulty, and may even cause its collapse.

We still have to name two to duty. They are not, strictly speaking, officers, yet they have tasks which would entitle them to some high-sounding rank. A librarian soon becomes acquainted with all the joys of a filing clerk. In addition, this must be a person largely given to neatness; as a matter of fact, almost fussy about how things are kept and repairs made. Because, you see, music-sheets become frayed and often they are torn; these must be made to last as long as possible, since music costs money, and money will not be one of our organization's heaviest burdens. After sufficient training, our choice for this position will be able to repair a sheet of music to the envy of those not so handled—but this takes years of experience. Our librarian

must also see that all music passed to the players is returned. These duties will be tedious because they are routine—but let him recall that there are those highly eager to take his place, who actually believe that the position of librarian in a band or orchestra is the very job for which they were originally intended.

Now we have reached the last of those connected with the executive branch of our organization, our publicity agent. Right here is where we must use care or all our work may hit the rocks. Because, while we want a breezy person, we do not want a gale! Better interest someone connected with our local paper, or someone connected with someone who is connected with our local paper! Because it is not going to be so much the thing that is done, as the way in which it is written up, that will keep us growing. We need news. To be successful we must have news. That funny story which causes enmity must not appear in print, and that other story, seemingly so commonplace, must be taken to every editor in our town. Of course, the more news about our orchestra which our publicity agent can get into print, the better for us and the better for him; but, after all, it is going to be the quality of the news about us which will count most.

CHAPTER III

ORGANIZING THE ORCHESTRA

IN the papers which have gone before, I have outlined the duties of all whose efforts were bound up and placed upon what one might be permitted to call the Administration Shelf. Much if not most of this effort on their part is never even suspected, let alone known, by the general public, and those whose labors have been outlined will do well to recall that flowers will not reach them too often, and that they will be summoned before their fellows none too frequently—for praise.

But we strike a new note now, for we have come upon the platform with the orchestral players, and are about to delve into the intricacies and finesses of orchestral building and control. The one man who is responsible alike to his manager, his men, himself, and the public whose interest he hopes to hold and whose support he hopes to have, is the orchestral conductor.

Our conductor must be a person of parts (I have said "he," but I might very well have said "she," because it is my belief that, at least for amateur organizations, a woman should be able to assume and perform very creditably each and every one of the rôles both hereinbefore as well as hereinafter outlined). Our conductor must not alone possess real musical knowledge, he must possess genuine tact; he must not only be willing to be borne with, he must know also how to bear with; he must be firm when firmness is demanded, and must be as gentle as he can be; a person to whom you are always glad to give your confidence and whose judgment you feel merits your respect. He should possess what is generally called magnetism,—that peculiar something which is needed if success is to be accomplished with that finesse which spells "success" with all capitals—and that, after all, must be the one and only target at which we dare permit ourselves to aim.

Now, this conductor—because he directs the orchestra's destinies, because he leads every orchestral enterprise, because he, above all others, must guide the musical, that is to say artistic, aspirations and energies—must be one upon whose musical word you can rest with ab-

solite assurance. He may play tennis very badly, and may not know how to swim, but when it comes to a musical decision, his word must outweigh every other word—but note! not as the word of a tyrant, but as the word of your very dearest, most intimate, most interested friend. Keeping this thought always uppermost in our minds, we shall accept his judgment as to who shall be his concert master and who shall assist him in other capacities. Also, we shall not be offended if and when we are asked to correct a certain fault in playing, or are cautioned against some oversight or inattention, or are warned against losing either our place or our sense of time, or are asked to pay closer watch to the stick,—we shall so submerge our little selves as to make our organization really valuable. Yet, for all our good playing, for all our fine performance, the conductor will receive the praise, all the flowers, all the plaudits! But who cares? Isn't he *our* conductor? That is what counts!

Our conductor will, as likely as not, be one of the church organists. But there must be no cliques and no claques; our choice must rest upon him because of his musicianship, which, coupled with certain subtle qualities and qualifications, make the musician take upon himself

the mantle of mastership—for, unless our conductor shall be able to prove himself a master musician, we shall soon see him replaced by one who more nearly fulfils the requirements. Long ago you will have reached the very sensible conclusion that every musician is not and cannot be a conductor; it is not merely that he must beat time (of course he must do that), but above all he must possess that temperament, that self-confidence quite the opposite of conceit, that certain sense of values, which alone can bring out degrees and shades which we have forced into one word, "interpretation." He should be the best musician among us—and it is upon such a firm rock that we should build. Such a foundation should mean a very successful future.

There are, of course, many means by and through which our conductor can and should improve himself. He owes this to himself; he owes it to us; even more, perhaps, he owes it to the public generally. He can and should read those books on conducting and on all musical subjects, broadly speaking, which he can find in any well-supplied library; he can and should attend courses of instruction in conducting; and, best of all, he must try to see how others conduct (infrequent visits of good conductors, or

great distance from the larger cities, may handicap him).

Having found our conductor, our very next step is to help him find his assistant, his concert master. This is generally the first of the first violins; his stand is directly to the left of the conductor's platform. It is the concert master who plays those violin solos or interludes or special passages, and of course he must be good. His neighbor, sitting to his left, may be called upon at short notice to take the concert master's place in the event of his unavoidable absence, or when our conductor may himself be unable to be present, in which event the concert master must always be prepared to take his place.

The conductor must now provide himself with the heads of the various instrumental families, and those heads must be thoroughly responsible to him in all matters which in any way concern the orchestra or the orchestral management, and this includes orchestral discipline.

We might, for example, show the proportions of an orchestra which should be our town's just pride. Four first violins, two second violins, two violas, two cellos, two basses, one flute, one oboe, two clarinets (first and second), one bassoon, two French horns, one trombone, two cornets or

trumpets (first and second), one harp, and one percussion (drums, bells, triangle, etc.). For any body smaller than this, unless a novelty orchestra, a piano should take the place of the harp.

Here we have the material on which we can make the largest demands. They should be able to perform creditably almost anything that has ever been written—provided that the proper arrangement of the work has been made, for the answer to every orchestral problem which may at any time confront us, our sole and only judge, our oracle, must be our conductor. So, among other things, our conductor must know what makes an adequate and accurate arrangement, something which the composer himself would approve without undue hesitation. This is just one of those reasons for our numerous precautions! You see, and you will continue to see, why you should be certain as to the capabilities of the conductor. You may tell me that if he cannot make the arrangements himself he can have them made for him. So he can; but, unless he knows what this arrangement should be, he thereby opens himself and all who follow him to needless criticism, which is often harsh and cutting and is not any too often constructive. If,

for instance, there should happen to be more than one arrangement of a certain composition, then our conductor must know why he made choice of a particular one, and he should see that the public hears all about this (through the press), which means that, having talked the matter over with the manager, our publicity person will have a chance to make good. From all of which it will not be difficult to gather that, as in nearly everything else, it is just an ever-widening circle wherein coöperation coupled with ability means success.

It is our conductor's duty to see that his orchestra is properly seated, also that the members attend rehearsals and have proper instruments in serviceable condition. He must know and note faults, including faulty intonation, bad or careless bowing, poor or careless phrasing, too audible change of position, etc., for the strings, or lack of breath control, too harsh or too thin playing by the wood-wind or brass. This means our conductor must not merely know the notes, but that he must also know exactly how the notes should sound, for in addition to having the eye that can read a score, our conductor must have the ear that can hear the score—which means a trained ear!

However, not in the spirit of shirking, but the better to reach our goal, I suggest that our conductor (unless he be surrounded by an extremely unmusical environment) delegate the selection of his performers to a committee, which should be composed of the instruments nearest related to the particular one which is required. For second violins and violas, use violinists; these know what is needed; for basses or cellos, use either; for the wood-wind, players of the wood-wind; and for the brass, players of the brass—but, unless you would see your orchestra crumble, you must not permit your strings to say how the trumpet shall be blown; that, and things like that, are to be said only by the conductor!

To increase the number of our players, we should proceed in a recognized and well-regulated method. Suppose that we have decided to have an orchestra of thirty (it will be remembered that our sample orchestra consisted of twenty-four instruments), we should add one to each of the five sections of the strings—that is to say, one first violin, one second, one viola, one cello, and one bass, and then we might add a flute, or our choice might be one to the percussion, the tympanist. Also, we might stop

anywhere along the line without the slightest mishap. To bring our number up to thirty-five, we should add either the flute or tympany (whichever has been kept from entrance up to this time), English horn, bass clarinet, and the third and fourth French horns. It is understood that our second flute can also become a piccolo when desired. We bring our strength up to forty by completing another round of the strings, adding one to each of the five sections; we go on to forty-five by adding an oboe, a bassoon, a flute or piccolo, a trombone, and a trumpet, and for fifty we make still another round of the strings.

This adding to our strength will in all probability come in time—but it should not concern us unduly now. What we should be planning for, fighting for, is a body which, once it has been firmly established, will be able to continue its existence just because it has proved itself to be thoroughly worth while. It should not take our orchestra very long to do this; not more than three or four months, with, let us say, two or three rehearsals each week.

CHAPTER IV

BUILDING THE BAND

I HAVE been asked several questions, and I shall here answer them. One is why I have set twenty-four as the number of instruments required for public orchestral concerts. Because we can then dispense with the piano, which we would otherwise require to bring out the basic and inner harmonies of that which we had set ourselves to perform. In this number, of course, I do not include our conductor; also, it must be made very plain, I assign only one to the drums. This disposes of another question, for I would suggest the use of a combination drum, instead of the two drums, bass and snare; since the arrival of "jazz," instrument makers have put on the market just such an instrument, easily controlled, played by one person, consisting of a combination of these drums, together with what is technically called "traps." As amateurs we might use this for either band or orchestral concerts, but not, of course, for our marching



THE UNITED STATES MARINE BAND

band, because, to play this contrivance, the player should be seated.

Now to take up our band. For our marching band, we may begin with eight or nine pieces,—six brass (two cornets or trumpets, two horns or altos, one barytone, and one base) and three percussion (one snare drum, one bass drum, and one pair of cymbals),—because, after all, this combination is meant to keep the marchers not only cheerful but “in step.” We might dispense with the cymbals, altogether, or in its stead we might have a cornet or trumpet. If our conductor knows his business, we can play some fairly good march music; otherwise we shall produce less music and more noise. With a little care and judgment, however, our band can begin to win its good name before it is many months old.

Suppose we wanted a band of fifteen, or any number between nine and fifteen? Add one E-flat clarinet (note the first entrance of clarinets; these are the “strings” of this our band), two B-flat clarinets, one cornet or trumpet, one horn or alto, and a trombone. To bring this number up to twenty, add one flute, two B-flat clarinets, one cornet or trumpet, and one trombone; and for a marching band of twenty-five, we should have one flute, one E-flat clarinet,

six B-flat clarinets, one alto and one tenor saxophone, four cornets or trumpets, three horns or altos, two trombones, one barytone, two basses, one snare drum, one bass drum, and one pair of cymbals, or we might dispense with the two saxophones and add two cornets or trumpets. Also, we might dispense with the cymbals and add another bass. Here, as in so many matters, experience will bring good judgment.

This is only one side of our problem. Ours may now be a good marching band. We could perform creditably at concerts, and the concert band now furnishes us with the other side of our problem. Shall we perform as we are now organized, or shall we make certain changes which may seem minor to some, but will seem quite important to others? If we use the combination drum, we use one person where we have been using three, which enables us to introduce two new instruments, and these we might bring from our orchestra, an oboe and a bassoon. And there is another change we might make. Heretofore we have been a marching band, and for this physically heavy work we shall most probably have depended upon our male friends. As a concert band, we are more likely than not, seated; so that the ladies, if any be available as

performers, may now very well take their places with us.

Neither in this paper, nor in that which must cover rehearsals, shall I attempt to lay down any hard and fast rules either for the position of the instruments on parade in the bandstand or in the concert hall. With these, as with some other matters, the conductor must have full and final action. But there are certain matters which it will behoove him to weigh most carefully. If not of mature experience, he will do well to watch his professional neighbor, from whom, without doubt, he will receive many a helpful hint—and yet I shall be the very last to suggest to him that he do no experimenting on his own account, more especially in the concert hall, where acoustics will count for much. That brings us to the point of the duplication of certain instruments.

You may not have thought much about it unless you are a performer. If you are a performer, however, you will know what it means to have “tired” lips. With such lips you cannot produce either the same kind of tone nor the same volume of tone, and your conductor, if he is as wise as conductors should be, will early seek remedies against this very condition.

Now, being amateurs, our road is comparatively easy. We need not consider the expense of adding to our members, for one thing, as would be the case in a professional organization. Besides, the more performers we have in our band, the wider and more general will be the interest in it; which, of course, is exactly what we most desire and require for our success. So that, practically, the question of the size of our band resolves itself down to this: when in concert formation, regardless of the instrument in mind, add such numbers of such instruments when the tone is weak as to quality or as to volume. In which event you may enlist the services of the ladies! Here is still another chance to win their much-needed interest, and, of course we shall do wisely to make the most of every fortunate opportunity to do exactly that. As active performers within the organization, they will be found at least as helpful as in any other executive capacity. It is here, in the concert hall, that they can have their chance to make good—and they should have every fair chance, of course.

As a marching band, it was, all will agree, more or less impossible for the performers to watch the conductor with quite the same inten-

sity of attention: but either in the bandstand, when out of doors, or in the concert hall the conditions then obtaining cease to exist. Not only can, (and one might add—should) the performer watch the conductor, but the conductor can, (and one is very safe in adding that he will—most closely), watch the performer. One must accept the very least of his suggestions. Just now this matter is brought to your attention so that it may be kept in mind ready for use as occasion requires. We must not approach this matter with the feeling that we are on altogether too strange ground.

For that reason, as soon after as practicable, we should learn to play with one another, in duet, in trio, in quartet, in quintet, in fact, in any and in every possible formation and combination, and right here we shall do very well to remember that band instruments are made in high and low pitch, and that if our organization is to play the instruments in tune, that is the brass instruments, they must all be in the same pitch—either high or low. However, it is far more likely than not that you will have a low-pitch instrument; if not, by equipping yourself with the proper slides, you can come into tune with your neighbor's. But when possible, (when

the band is forming it is the best course to pursue), the instruments should be purchased through one firm—so that you can be thoroughly certain that those bought will play in tune. This is, of course, for bands to be formed. For those already formed, it will be necessary to see only that the instruments are of the proper pitch. Then go ahead and get together! Add violins and enlist piano, organ, or harp. Your neighbors may chaff you a bit, and even threaten to move! But if you have the grit to stick and the talent to make the sticking worth while, those neighbors who came to scoff will sometime remain to applaud your concert—from which all shall take home with them only the most pleasant memories.

CHAPTER V

MEETING AND REHEARSAL

HAVING been so fortunate as to have succeeded in organizing our band or orchestra, or even in forming the nucleus of one of these, it becomes our first necessity to find some proper as well as convenient place wherein we may meet as well as hold rehearsals. There are many reasons why this is so, and for those who require reasons it need be explained only that, first, as an organized body, we shall have organization business to transact, and, secondly, we must learn to play together in order to perform publicly that which we have so learned to play. But, above all, unless we meet frequently and rehearse regularly very early in our history, we are far more likely than not to find that we shall not have very much of a history. Old Man Time does not merely heal: very often he kills, especially interest. So that it is an added incentive, if indeed we needed such, to meet as often as possible and as regularly as may be,

lest interest lag, which spells certain death, and all our best efforts cannot help us here if we are lax in this regard. Therefore those who either cannot or will not meet us on these terms and under these conditions must leave us at any cost: it must be quite obvious that our life as an organization must depend upon our possessing such keen desire for success that only the grimmer things shall have the power to prevent us from attendance at either meeting or rehearsal. This must be very clearly understood by every one of us.

At first we shall probably have to content ourselves with a convenient place, merely, awaiting our development as well as opportunity to secure the hall which properly meets our needs. However, at least for our first few meetings, almost any place will serve, must be made to serve. This for many reasons. We may lack means altogether, or, as more often happens, we may possess insufficient funds to secure the proper place at this time; our town may not contain what professional musicians would call adequate quarters. But one thing is certain: we have a school in our town, and if we can gain permission to use that, or the vestry rooms of a church, or some part of our Town Hall, we

shall have solved no small part of this particular problem. It is to be remembered that we shall want these quarters at night, say from seven to nine-thirty, for something like two and a half hours, two or three times each week. Our business meeting may last anywhere up to an hour: and in the beginning we shall do pretty fairly with an hour and a half for rehearsing.

However, we are not going to be discouraged too easily. We shall proceed and shall succeed even if we have to use somebody's "private parlor." But in that case we must not be compelled continually to move our instruments, our music stands, etc.,—we must have a "home," simple, perhaps, but nonetheless a home which we may call our own; that is our chief requirement at this time.

Now, this "home," wherever it may be, should contain a piano, (which is why I suggested school or vestry rooms), and it should be kept carefully tuned. Our conductor will have need of it, first, to demonstrate the nature of the composition to be rehearsed, (at any rate in the beginning), and he will use it frequently for other important matters; for instance, he will need it to correct errors made in copying parts from other parts, or from the score. Just now

it is necessary only that we recognize the importance of having a good piano in perfect tune wherever we intend rehearsing.

This home of ours should be a fairly large room, well lighted. If it can be so arranged, the lighting should be such that the notes written for us to play show up clearly: we do not want to strain our eyes unduly, and we do not want the light to fall in such a manner that our eyes are in any way affected. This much we owe ourselves—it is not, as must be very obvious, merely our comfort that we are guarding, although, of course, we have every right to guard that. One cannot play well under strain of any kind.

And now I must ask somebody's indulgence—the indulgence of that particular somebody whose particular parlor we are to use as our home, because we shall have to muss it up a little. The furniture must be moved to one side to make room for our music stands. We must provide ourselves with proper chairs—and the usual parlor chairs are anything but proper for us. We must provide our conductor with the platform from which he is to direct us: any carpenter can make that for us, or perhaps one of our number can construct it, for it certainly is not very difficult to build. A large box, three

feet square by perhaps six or eight inches high, the under side boarded up, and the whole covered with some soft material, so that it may not damage that with which it may come in contact, this will serve very nicely as the platform for our conductor: after each rehearsal it can be pushed under the piano, if a "grand"—or up against a wall, out of everybody's way. Only be sure to make it good and strong. We must save our conductor, so far as we can, from mishap. As for our music stands, these should be light, inexpensive, and of the folding variety; any instrument maker will supply us with these. When folded, they take up very little room. Each member should have his own stand,* properly marked, by having his initial scratched into it. When not in use, these stands are folded and pushed under the piano, or put in any place that may be found convenient—there will be little or no trouble about them. As for the music we are to rehearse, our Librarian will attend to that, passing out what is required at the beginning of the rehearsal, and seeing that all the parts have been accounted for at its close, and before the members have been dismissed by the conductor.

This home of ours should contain certain

little helps, such as a pitch pipe having the four tones of the violin strings, (E, A, D, G,) for the orchestra, and a tuning fork pitched to C for the band; also, there should be a good dictionary of musical terms. It will do no harm for every member to have a pocket dictionary of his own, so that each may know what he and the conductor have been talking about—it isn't very fair to cram all the musical knowledge possessed by our orchestra into our conductor—it should be fairly well distributed, even if he does get the credit for knowing it all. But this particular dictionary should be better bound and a somewhat more complete work. Also, there should be a metronome, so that there may never be any question as to the timebeat. These are little things which safeguard against large troubles.

We are now going to assume that our orchestra is about to rehearse. Our oboe will then sound A: if no oboe is present, the piano will sound A: and if we are so unfortunate as not to have a piano, then the pitch pipe will be used. In passing, let it be noted that there is a pitch pipe having the single tone A, but the one noted above is tuned for the four violin strings, which may make it somewhat more to the liking of

many. All the instruments tune to this A. Because cold flattens and heat sharpens the pitch of an instrument, it is a good plan to warm up the instruments by putting them in tune as best one can and then playing on them for a few moments before getting into accurate tune, as described. It is, of course, thoroughly well understood that careless or inaccurate "tuning" will spoil everything that we do musically. Therefore it must always be our prime intention to be and to keep in strictest tune, and whenever we feel that we are out of tune then we must use our best efforts to get back into tune as quickly and as quietly as we may, but, at any rate, accurately.

If, now, we are rehearsing our band, the note to which all wind instruments "tune" is not A, but C, sounding on the oboe or piano as B-flat. If the oboe sound the note, as is customary if an oboe be present, it will therefore be to the oboe's "B-flat" to which our band will tune: otherwise our B-flat clarinet sounds the tone—but in that case the tone is called C; if none but brass instruments are present, (as in our illustration of our eight or nine piece band), then the cornet or trumpet will sound the C. It will, of course, be understood from the foregoing that many of

the instruments are what are called transposing instruments; that is to say, the tones which they produce sound above or below the notes as written—which is not nearly so difficult as at first might appear, once you know the way of it. Confusion here disappears with study and practice. Again it is to be recalled that cold flattens and heat sharpens the tone of any instrument: blow into your instrument, to warm up, on cold days, or when playing in a cold room. Above all else, keep in tune! Carelessness here will not only spoil the work of our organization, it may even react on you, yourself spoiling your otherwise perfectly good ear! If that happens, you are pretty nearly without value as a musician! Therefore keep in tune!

After our conductor has confessed his pleasure at being our conductor, he will tell us some few things which it will not hurt us to remember. These words may be few—but not likely to be too kind, for they have to do with “The Three Terrors,” Tone, Time, and Tune! These are of equal importance: just as truly as each instrument within any combination; whether you play first or second violin makes no difference as to the value of your part. Just so, you may possess a gorgeous tone, play in perfect

time and spoil everything by being horribly out of tune. You may have your gorgeous tone, play in perfect tune, and be very much out of time. You may be in perfect time, as well as in perfect tune—and disrupt the otherwise happy and harmonious proceedings by possessing a scratchy, rough, gruff, harsh, coarse tone, from all of which let us gather that while the “star” is very good, it is our teamwork which must continually count for or against us as an organization. We shall have plenty of need of the “star,” for solo work, etc., but what we need, above all, for the success of band and orchestra is coöperation, teamwork, the desire and the intent to subordinate oneself, if need be, for the good of the whole organization,—for which it behooves us to pay very close and very cheerful attention to whatever our conductor may have to tell us.

* Two first violins or any two instruments playing from the same part use the same stand.

CHAPTER VI

THE REHEARSAL—*Continued*

ONCE more let us assume that we are at one of our regular rehearsals: the facts which I am to bring before you at this time have to do as much with the band as with the orchestra, for they deal with government and the discipline which government implies. To have anything like a capable, not to say successful, organization, we must not only have certain rules, but we must have the will as well as the intention to respect and obey these rules ourselves, as well as to enforce them when someone else has run counter to them.

It is common courtesy and nothing more to remain silent while our conductor is talking. We should not strum a string instrument, (to see that we are in tune), nor should we attempt to warm up the wind section just at this time: you might as well search for a better excuse—because in this regard, a poor excuse is far worse than none. Either give your whole attention to

the conductor and the work in hand—or have the grace to resign from the organization. We owe respect to our leader as well as to one another and to ourselves.

The conductor will rap with his stick whenever he desires to have our attention. If, for instance, something has gone wrong, if some correction in our playing is concerned, the conductor will tap his stick against either the score or his stand—and we shall stop—instantly and completely—to hear not only what the fault has been, but how we may make our performance better. There should be no talking, no “asides,” no comments; the conductor needs our whole and individual attention. So let him have it! One might add that this applies with equal force to the leader of a section, when any section is being put through special practice. For at such times, of course, the leader of the section is in the same position as would be the conductor of the whole body. There will be those who will maintain that such matters as these, are too obvious to call for presentation here: they do not know, or they fail to recall, how many times orchestras have gone to pieces just because of little infractions of rules; how these grew until the discipline was so badly torn and tat-

tered that the conductor had no choice but to resign. It is only fair to say that the conductor can be a tyrant; it is only fair to explain to him, in calm and quiet fashion, that the way of the tyrant is hard; but such explanation should be made to him only when it is proved beyond doubt that he is a tyrant. One must recall that, while conductor, and as our leader, his word is absolute law; therefore remember that it is not the matter which shall guide us, but the manner in which the matter is presented.

It is our duty to be in strict and accurate tune before our conductor arrives among us. This is so, whether we are in our meeting place for rehearsal or concert. The foregoing would indicate that we should be in our places at least several minutes before the conductor appears, and when he appears, we should at once cease from all playing, talking, etc., and give careful heed to whatever he may have to tell us.

It is our duty, on arriving at our meeting place, to see that our instruments are in proper condition. Also, we should ascertain, before departing, if any changes have been made as to time of meeting, or, meeting place. It is to be remembered that a regular place of meeting

as well as a regular time for meeting, make for security and stability in the life of any organization. Still, a change might occur, and we most certainly should want to know about it.

At rehearsals, except when otherwise directed, we may appear in ordinary business attire. At dress rehearsals as at concerts, tuxedo or full dress, as directed, should be worn. Our band will, of course, have its uniform, which it will wear at dress rehearsal, concert, or when on parade.

It is only fair to assume that we are a body of music lovers able to play the instrument of our choice fairly ably. In that case, to keep in practice is our duty, and it should be our desire to improve wherever possible. So that the practice of scales, (in all the keys), as well as exercises, (studies), need scarcely be brought to our attention. There are some who believe that the body, as a whole, should do such practising at rehearsal. But I hold that our rehearsal time will be found not only too limited but far too valuable for this. Do such work at home.

We should take pride in doing our work as best we can. We should guard against telling those outside our organization what we are prac-

tising. We should not boast about our work. The morning after our concert we may be very glad to have seemed so modest!

I have long ago explained that, in the amateur band or orchestra, the ladies shall be very heartily welcomed, not only as executives or administrators, but also as performers. I hold this position despite the all too frequent assertion that the presence of the ladies has a tendency to disrupt the whole body: that if the body is not actually disrupted, its work is very seriously interfered with: that you shouldn't expect a man to keep his eyes divided between the music on his stand and the stick of his conductor when his sweetheart is a member of the organization, and is seated somewhere across the room. All this seems altogether too silly to bring before you, yet it is a view much too widely held. Therefore it is our duty so to act and govern ourselves as to remove from such view any value which it ever had, if indeed it ever had any!

Of course it is our duty to inform the secretary as promptly as may be as to any change of address; although, since we are living in a small town, unless we leave it our mail will find us. Still, it can never do any harm to be exact—so

let us be sure to note changed address or telephone number.

Also of course, it is our duty to pay our dues exactly on time; but, if not then, certainly as promptly as we can. Our lightest burden is likely to be our funds—and we shall have need of what funds we may have. Credit, for us, is just as important as it is for any other organization. We should be very careful not to abuse it—which we shall do if we misuse it—and this we shall do unless we are able to meet all just claims with the promptness they deserve—and to do that we may need your dues! So be ready on time and spare the treasurer as well as yourself the necessity for requesting payment.

There is just one more matter, in this regard, which I must bring before you, and that is the care of the music—or of books—which may come into your possession when the property of our organization. Elsewhere I have explained that after years of experience that our Librarian might perhaps become so expert in mending torn music sheets, that the sheets might be envied by those having sheets not so mended; but, please to note, I said perhaps, and did not ask you to be the one to give our Librarian occasion to become proficient—nor yet even one of those

who might help to make him expert in such matters. I am bringing this matter before you now, because if we accustom ourselves to the careful handling of organization property in the early days of its history, our habit will help to make those who join us from time to time as careful as we are ourselves.

There are many little matters about which there is no need to speak, and, if such need should arise, they should be spoken of frankly and fully, and the problem faced and met squarely. For instance, you may need certain instruments, and the discussion may involve specific names of makers of such instruments. As for me, as long as you have purchased a good instrument at a fair price, and had the guaranty of reasonable service which all reliable makers give with instruments purchased from them, I am satisfied that you have done well by the organization of which you are a member.

CHAPTER VII

THE REHEARSAL—*Continued*

THE secret of success is perfection, or as nearly that as can be had. There are, of course, many reasons for the breaking up of the amateur orchestra, but the cause of such breaking up may more often than not be traced right back to infrequent and irregular rehearsals, which have been responsible for poor showings at public performances, and this has proved the stumbling block of disappointment and discouragement feared even by our friends—and how much the more by us! It is, therefore, a case of practice at home to fit yourself for practice with your fellows. You have no right to retard their progress. On the other hand, you must be patient in the event that you are more proficient than your neighbor. Don't demand—we shall go farther along the road which leads to our goal by giving instead of getting.

It is practise, practise, practise! Study and ever more study! Know your own part—then

know the part of your neighbor—but above all know the intentions of your conductor! To gain this end, to maintain that assurance and that security which prove that this end has been gained—this can be accomplished only through rehearsal added to rehearsal. Right here we have one of the outstanding reasons why it is that so few amateur orchestras achieve anything like real success; that is why, as must become more than merely obvious to the thoughtful, even professional orchestras come into the fame which is so justly theirs, only after years of persistent, painstaking, almost plodding labor. Our success must be based upon our practice.

Our organization may be composed of players each of whom is a “star” upon his own instrument; now put these players together and let them perform some well-known selection. Take my word for it, unless they have rehearsed the composition, their performance will be ragged, if, indeed, it is not very ragged. Because each will bring his own conception of the “time,” and each will produce his own kind of tone; their conductor will be, at best, a figure-head, he will be more than lucky not to develop into a laughing-stock; because he will be no better able to lead them than they will be to fol-

low him,—and all because they have not played together often enough to know the intentions and the methods of expressing these intentions of the one who wields the baton. Practice and nothing but practice can weld our organization into a unit, complete because it is a whole, united as to idea, firm, loyal, and true to its ideal, perfect and individual—and therefore successful!

In our organization there must be no room at all for the lazy player, the person who is thoroughly satisfied to “let George do it,” the sort who does not see why he should make any sacrifice of possible comforts, of probable pleasure, who will not subordinate himself and his ideas for the good and the well-being of the rest of us; in a word, we shall have, at best, only a very passing usefulness for the one who cannot accustom himself to think in terms of “the team”; this is not merely a physical fact, it is also a very well-known psychological truth. Our band or orchestra will not amount to much, even to its own members, unless the whole can so grip and grasp and govern the parts as to compel their absolute and complete disappearance from mind as well as from view. This must be accomplished in the case of every composi-

tion which we set ourselves to perform, else our work must appear ragged if only by contrast. Therefore, we must rehearse and rehearse! We dare not perform this selection very well and that selection very badly! At least not if we mean to win!

That there is real joy as well as real fascination in rehearsing, every real musician will tell you, although some will give you one reason and others will advance reasons which are quite as sound while seeming to puzzle you because they appear to oppose one another, but such apparent contradiction is only seeming. For some, and these will be the more sensitive among us, the musically alert and keen, it will be the conductor's methods of outlining and developing the work. For them the conductor is not merely a time beater; for them he is the link between what they are producing and the mind which conceived it; for them he is an interpreter—and his work is followed with that sort of gladness which comes with a journey into pleasant places. No matter how often this or that composition has been played, the right sort of conductor will give you something new to take away, for no real leader could present the same work in precisely the same way and in this lies much of the

joy at rehearsals, for one learns and continues to learn.

But there are those whose chief delight will come as the result of methods of presentation employed by our conductor; not so much what he does, but how he does it. There is much of interest here, because no two conductors take a particular work just alike, because, if these be real leaders, each will have a message of his own to convey. The conductor has that right, for if he is not the creator of what we are playing he is most certainly the re-creator and interpreter of that work. Which means that if he is an artist, he will remain an artist. Otherwise let him sell the tickets while we go hunting for a leader who can lead us!

Here at these rehearsals we should learn intentions of the composer never yet made clear to us; here we shall uncover unexpected, unsuspected beauties in almost everything that we play; one conductor will bring out one thing, and another conductor will make plain quite another—which is why we should hear as much music as we can. We shall not be merely improving our own playing (although, of course, we shall be, we should be, improving that), we shall be adding to our knowledge of musical

composition, of musical conception, of harmony, theory, of counterpoint and musical form, of the history and the grammar and the mathematics of music. We shall learn things about music which we never thought music could hold for us. Either we shall do all this and considerably more, or else we must deem ourselves not too musically gifted.

By now, I suppose, everybody knows that music is not merely a science, but an art as well; and for many it is in addition a language, at least in so far as the composer has made himself understandable; of course this is certain to be in direct ratio to our own musical knowledge. Therefore it behooves us to study as deeply and as earnestly as we can, but this not alone for our own good. It must be plain by now, that whatever added knowledge we may be able to bring with us to our work at rehearsal or performance, must make the work of our whole organization just a little more worth while.

This does not mean that our rehearsing time shall be taken up with discussion: it does mean, however, that a carefully framed question relating to the composition before us might throw a bright light just where the conductor had intended, even labored, perhaps unsuccessfully

until this very moment, to have such a light shine. Ask such a question, and for long our conductor will want to have you near him! Continue to ask such questions, and some day you may find yourself conducting a band or an orchestra! The modern conductor is not just "born": neither is he altogether "made"; you will find, more likely than not, that he is something of both—in which event he will possess that peculiar something which, for lack of a better designation, the world has called "personality." Exactly what this is I cannot tell you. Without it, our conductor, fine musician that he may be, and deep student that he most probably is, will not make much of a success as a conductor. But with it—he has won you; he holds you in spite of yourself. You are not merely ready to follow him, but you are glad to follow him. It is this "personality" of his, that drives his will right out into the audience, holding each of his auditors and thrilling each every whit as much as you are held and thrilled. This is the sort of conductor our orchestra and band must have if we are to win. And this is the sort of conductor that our organization will have if we are made of the right sort of material. But to hold such a conductor, once we have him with

us, we dare not be of those who are able to find excuse for absence from rehearsals, because if you have missed your rehearsals you cannot play at performances. Your conductor should receive your most thorough coöperation without having to demand it, and long before the time arrives when he demands this from us he will have ceased to lead our organization, if he is the right kind of conductor.

From all of which we shall have gathered that it is the rehearsal and nothing else but the rehearsal which knits the leader to his players and the players to their leader as only the rehearsal can. Here he notes our shortcomings and remedies them, smoothes us down, tones us up. Here we learn our leader's aims and how best to make these clear. We fight hard to understand these aims; we fight harder to make them crystal clear to those audiences before whom we play; and, hardest of all, and yet greatest joy of all, we fight to give him the credit when all goes well,—and hustle one another out of the way, ourselves to accept all of the blame for whatever it was that caused something to go wrong!

That, finally, is the test! Because, when you have reached that state of mind—absolutely nothing but the grimmer things of life will be

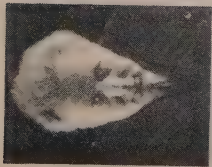
able to keep you from attending the rehearsals of our band or orchestra. That must inevitably mean that you will have become a part of a band or orchestra which it must be an absolute pleasure for any conductor to conduct.

CHAPTER VIII

THE CONDUCTOR

THIS paper is written straight at you, Mr. Conductor: also, let it be known, it is being written for those who would be conductors, or even assistant conductors. And right here and now, let us free ourselves of all our prejudices, and above all, our fears; for, while we shall have as full and as frank a discussion of those matters which make up the problems of the conductor, we shall do this with as little fuss and feathers as may be, and in language as far removed from technical trouble makers as is possible.

The first difficulty which the leader must face, once he has assumed the position of conductor, is to make clear to his players an exact sense of and for time. Without a strong, firm timebeat, the proper rendition of even the simplest musical composition becomes an impossibility. As elsewhere remarked, our tone may be rough and our intonation (pitch) may be any-



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thing but what it should be, and we shall get along, somehow, though badly: but play out of time, and you make it next to impossible to get along at all! Therefore this is the first of The Three Terrors (Time, Tone, and Tune), which our leader will present to us: with the others we shall have many a long and arduous battle, but if our conductor is wise he will settle with the problem of Time, right here and now.

Most people are impatient to produce something. That is why inefficiency is so rampant and thoroughness so rare. Mister Conductor, please beat time! Beat it until we are sure that you are sure of it, and then beat it until we are sure that you are sure that we are sure of it! And then beat it some more—as much more as may be necessary to make the audience absolutely and positively sure that there never was any reason for you to beat time for us at all!

But, and above all things, remember that you are not merely a time beater; let us know that you also have ears for tone and tune. And use your eyes! It will be scarcely any trouble at all for us to bow in unison if you take care of that matter while we are still enthusiastic! Get to it while we are full of pep and fresh and gingery! Put these things to us while we are ready and

anxious to show you. Perhaps a day may dawn when, for one reason or another, our enthusiasm may not be so lively as it is this evening! There are matters which you may not put off until to-morrow—and these are some of those matters!

One of the best methods to establish the correct timebeat is through the use of the metronome. For that reason you should see that we are provided with such an instrument. Recall that we are amateurs, even very clever amateurs, but still and at best we are amateurs! Which is at least one very excellent reason why you must train us the more carefully, both as to your method and as to the manner in which you make us acquainted with your method. Go as slowly as you must, but not too slowly! Give us enough, and when you see that we have had enough don't be tempted, however strong may be the temptation, but Stop! About an hour and a half will be enough; if it has been a very strenuous hour and a quarter, that will be quite enough!

From the foregoing it must have become quite obvious that you must have a plan for our rehearsals. Weigh and measure this plan. Note anything and everything which might in even the slightest degree interfere with the carrying out of this plan, or might have a tendency to

make any of the details of your plan less clear to us than they are to you. Go over and over this plan until there is no doubt at all in your mind as to what it is that you want us to do and then be certain that you know exactly how you would have us do that very thing. You will not find this any too simple. You will give plenty of thought and time to this plan of yours. And in that case will probably have quite a worthwhile band or orchestra. At any rate, your band or orchestra will undoubtedly have quite a capable conductor!

One of the outstanding details of your work must be the manner in which we attack our tones: another will be the manner in which we let go of these tones. If these details are accomplished with promptness and spirit, your audience will defend you to the last man and woman, but if these matters are ragged, look out for your audience!—if, indeed, you have any audience!

I touched, before, the matter of our bowing in unison (that is, of course, in connection with the string section of our orchestra), which, after all, is a matter of real concern. It is not merely a matter of pleasure to the eye of the auditor, although even here it is of importance, because

it shows a well-drilled body of players, and that will undoubtedly have a great psychological effect; those with ears trained to hear, can readily detect changes of bowing. Therefore, to achieve the best results here, insist that the eye be permitted to watch the evenly and equally moving arms, while the ear receives the properly sustained as well as the properly maintained flow of tone.

Yes, there are books on and about conducting—that gentle, subtle art of conducting! Here are some which it will do you no harm at all to see as often as you can. There is “Handbook of Conducting,” by Professor Carl Schroeder (translated and edited by J. Matthews); there is Richard Wagner’s “On Conducting: A Treatise On Style in the Execution of Classical Music” (translated by Edward Dannebeuther); there is that book by Albert Stoessel (Instructor of Conducting at the A. E. F. Bandmasters’ and Musicians’ School, Chaumont, France: Mr. Stoessel, it may be recalled, is the conductor of New York’s “Oratorio Society,” now in its fiftieth year or so); “The Technic of the Baton”: Karl Wilson Gehrken, A.M., Professor of Music at the Oberlin Conservatory of Music, has written a work on “Essentials in Conducting”;

Messrs. Marshall Bartholomew and Robert Lawrence have given us their book, "Music for Everybody: Organization and Leadership of Community Music Activities." These and other books should help to guide as well as guard you. Read with the right spirit, they will undoubtedly shorten your road as well as make your troubles a little lighter; but, after everything has been said and done, if you are a conductor, you will grasp the rung of a chair and "try it on the dog!"—with books as, perhaps a proper corrective, administered by an admiring if fearful neighborhood! For the merely book-learned conductor usually makes no sort of conductor. To be the real thing in this, as in pretty nearly everything else, you must do the work. However, such books as these most certainly will help—since they round out and smooth down, and make clear points which only Experience could have brought to your attention, and that, too, perhaps at unforeseen and even embarrassing moments.

And let me remind you, Mister Conductor, please be very friendly with a good dictionary of musical terms, as also with some adequate and accurate history of music! Also, let me urge you to keep up your more than passing acquaintance

with the instrument (dare I say instruments?) of your choice, with musical Theory and Harmony, and, if possible, with composition and instrumentation. In addition, let me be so fearfully bold as to tell you to attend everything good that comes to our neighborhood in the way of good music, particularly of that sort in which you are especially interested; this so that you may learn how the other fellow is doing it! Your way may be the only right way, but watching his way will help only to broaden you.

Then, too, there is something else that you must do. Become acquainted with the other arts. Visit the theater: go to the museums: read good books. A one-sided conductor is one-sided, and therefore no good at all because he is unbalanced! Poetry and music, painting (color), and music, the drama (declamation), and music,—these are very close kin. You will never go very far wrong by making closest friends of all of these!

And be modest—really, not merely superficially, modest. You must know a great deal to be a conductor: a very great deal to be anything like a good conductor—which, by the way, is the only kind of conductor that a band or an orchestra, such as ours, would care to follow—

and we know that! You will not have to tell us how much you know—just let us have the fun of finding it out all by ourselves! You should try to remember that there is no end of fun in discovery, and you should not deprive us needlessly of our fun!

You will have many meetings with your manager, with whom you will arrange for the music to be played at our rehearsals, and later at our performances. Having arranged our programs with him, you will see that the “publicity person” has the proper material for the press of our town and, if sufficiently near, of the towns in our vicinity—we shall not feel badly if we have a large audience attend a good concert. You will note that the librarian has our music in the best condition possible. You will note—ah!—you will note, from time to time, that there are many, many things for a good conductor to note! As a matter of fact, the better conductor you are, the more you will note! Only do this quietly, carefully, continuously, thoroughly! Do it calmly, and in a helpful spirit! Do it in such a fashion that we will welcome your doing it! This will be no easy matter for you, depend upon that. It will require the utmost tact, the greatest courtesy! You will be finding us out, and there are

very few of us who take kindly to that! But if you are the kind of person for our conductor, you will make us feel (even while proving to our entire satisfaction that we never should have brought an instrument so badly in need of repair—our “pet” instrument, too!), that you are co-operating with us for the best interests of the whole body: that it is your kind heart that is suffering, and not us—by any means—no, not us!—and this not by the nasty method of pretense! No, indeed! You may really be our friend, close to your players, and close to each of your players! Once permit a “wall” to arise, and either you or the orchestra will go—perhaps both will go! Yours is a position of great and grave trust! Watch yourself; for your own good, of course, but even more for the good of our orchestra (which, of course, is your orchestra), and the community, and, even more than that, for the good of music in America. For, after all, it may come to this: that, seeing you fail, others may not even try to try; or, noting your success, others may really try, try even to overcome difficulties harder than you ever faced, and, so trying, win! And, so winning, help build up an American musical art and atmosphere as choice as any, wherever found!

CHAPTER IX

THE MANAGER

DESPITE their conflicting opinions upon practically every other subject, it is fairly safe to assert that nearly everybody will receive with approval the statement that it takes a multitude of varying as well as various viewpoints to make up a world. For example, there are those who run from anything and everything that smacks of responsibility, just as there are those whose chief desire appears to be the shouldering of cares and burdens, and there are those who might be called trouble fixers, those rare souls who are always ready and willing and even eager to give the other fellow still another chance. Now, the manager of an amateur band or orchestra must be a person who grabs burdens right off the other fellow's shoulders and puts them squarely on his own; you can tell the genuine manager from the would-be-but-shouldn't-be variety by the quality (the quantity is without the slightest value here) of the smile;

for, above all else, the manager must smile! Though the tickets have sold badly, still he must smile. Though the orchestra may deserve to be hissed off the stage, and the band driven from the community, still he must smile, and be ready to try it again and again and yet again!

If you are such a person, and if you have been discovered by us, then we are very fortunate, indeed, and we are thoroughly justified in allowing our hopes to run high. For, with such a person at our head, we have every reason to expect great things of our organization.

There are, however, quite a number of qualifications which we must find in the one who is to be the director of our destiny. Our manager should have some knowledge of music, as well as of musical matters, generally speaking. Our manager must be able to deal intelligently, even authoritatively, as well as artistically, with our conductor, and of course, without the firm foundation which such knowledge alone can give, will be more or less unfit to act as our guide. Our manager must know considerable about bookkeeping, since very frequent meetings with our treasurer will be in order. Our manager must be calm and poised and tactful, since a careless or unguarded word may lead to that

sort of division among us which spells disruption, and therefore means disaster insofar as our organization is concerned. In other words, if we mean to win, let us use the utmost care in selecting the person who is willing to work hardest and yet receive the very smallest share of such credit as may be due us. For, while Jones may quite cheerfully agree with you that he doesn't know much, if anything, about conducting, or orchestration, or even how to play the harmonica,—be very certain that he will in no wise agree with you as to your opposition to his assurances that when it comes right down to the mere matter of managing, why, he is right there with bells on, and just longing for the opportunity to show that self-opinionated duffer Smith exactly why he always falls down! The manager's job is not merely a thankless job: it is a most thankless job, except to such as make good, for such it is the joy above every other joy!

Now, since this chapter is offered in a spirit of helpfulness to all such as are fearless, we shall attempt to discover as well as uncover all those pitfalls which lurk, unmarked and unsuspected, along that winding and thorny pathway which every manager must tread. The very first of these—is the conductor! What manager of an

amateur band or orchestra lives whose conductor has not suggested that the very next program shall contain something "big"? If such there be—speak up! What is much more to the point, tie as closely as you may to that conductor! The band leader is not any great distance behind his orchestral colleague. If he makes no innocent suggestions as to performing the original, at least he pesters your poor, young life with his pleadings to be permitted to play some difficult transcription—just once!—just to show all his friends and your neighbors what he can do with it! Never mind (George should worry!) about what he does to it! Right here shall come your test! Let your answer be firm. There is much that our organization can play which shall bring pleasure and credit to its membership, and real enjoyment to those before whom we shall perform. Why, certainly—aim high! Aim as high as you dare—for in this, as in everything else that is at all worth fighting for, nothing ventured will result in nothing gained. Which is to say, play the little things greatly! Leave the larger works to your professional brothers. A number of amateur organizations (and, we might add, quite a few professional bodies also), are strewn along the road, wrecked by performances of

Tschaikowski's Fourth, or Fifth, or Pathetique, and the like. Be careful not to court adverse criticism that is just criticism. Be careful not to perform that for which our organization is not yet ready. This brings us face to face with a thought which may startle you, at first, but will bring you, our good manager, as well as all those connected with our organization, a fair name that is mighty well worth the winning.

Somebody in your town plays or sings. Bring that person before the public. Give that person the chance for which he has waited so long, but which he has not had, perhaps even could not have, from those bodies already existing, first, because he has not yet (without regard as to his worth), become sufficiently well known as an artist to play with the professional orchestras, and secondly because, artist though he be, he has not yet had sufficient training to merit such an invitation, because these professional organizations are located only in our larger cities, where artistic competition is cruelly keen, and where the slightest defect in training is noted at once.

Furthermore, somebody in our town "composes." Give the local composer his opportunity—everybody will admit that he deserves it, be-

cause he labors under an exceptionally heavy handicap; for, while the vocalist and the instrumentalist can, somehow, make himself heard, and so receive some sort of information as to how his artistic presentations are judged by the public, the composer of a work for band or orchestra (more especially, of course, the newly discovered who is likely to be inexperienced—and is, therefore, the very person whom it should be your aim to aid), is unable to be certain that he has written what he had set himself to put before us, unless this music of his is played by the particular combination of instruments for which he has written it—so that his lot is the hardest of all who are striving in the musical field. For which reason he deserves our special help, even if his works never go further than rehearsal. At least, in this way he can hear his errors, and have his chance to correct them, thus perfecting his creation.

Now we are to consider an even bigger idea, an idea, which so far as I know, is being put before you for the first time. Having discovered your vocalist, instrumentalist, or composer, and having brought him into contact with his public, and having found his talent to be real and worth while, the next step is to pass him along to some

band or orchestra in some nearby community. This, of course, means that we must have a chain of amateur bands and orchestras—it means that, and even still more than just merely that, for it assumes that if, indeed, such a chain of amateur organizations were to be brought into being in this land of ours, then there should be brought into being along with such an idea, something else, and equally important—that is to say, friendliness, actual coöperation among these bodies. This, without doubt, would mean the dawning of a newer and better day for music in America. More than that, it would do more to build up a flourishing and worth-while musical art of our own than anything else that I know of, and this, too, I believe, in a period of time that, all matters taken into consideration, would prove surprisingly short. At any rate, is it not something which you, our good manager, might try?

For your programs, you should try to select (with the help of your conductor, of course) a proper and balanced selection of compositions. Letters to the various music publishers, stating your needs frankly and clearly, will, without doubt, bring you adequate lists which should fill your requirements. We shall thus have a whole-

some respect for art, wherever "made," and also I think we are the more likely to place a more proper, and certainly a higher, value on our own. You should always keep in the front of your mind that one of the reasons for the wrecking of so many amateur organizations is just this: that they attempt too much, the "too big," and thereby cause their own fall; for, after all, just a little encouragement will do wonders for us; it will bring us an increased membership, which will help us in many ways, and not the least financially, and thus enable us to reach out and do things which would, under other conditions, be quite outside our power. There is nothing that will end our history so certainly as continued adverse criticism, especially if we deserve that sort of criticism.

Critics, as perhaps you will not be too long in learning, are of three kinds,—There are those who know, and know how to tell it to you so that their words will build you up; heed their advice, for they are the best friends our organization can have. Then there are those half-baked; they know only enough to tear down; theirs is not the rôle of constructive criticism; for such, have ready your pleasantest smile—and go your way in peace, if you can! Then there are those who

must rant and rave in order to cover up their own lack; for these have nothing at all. The person who can see only bad should be escorted outside our town. Even an amateur band or orchestra that plays badly should be given the credit of trying to play well! And certainly any amateur band or orchestra is worth more than no amateur band or orchestra at all! At the same time it should be remembered that the only reason for the foregoing is that a not-so-good band or orchestra can become pretty good with more practice and careful nursing, and that the pretty good band or orchestra may develop into a mighty fine band or orchestra under a little more of the same sort of treatment.

Now we come to those other little matters which can, under certain conditions, contribute toward making the managerial life anything but a happy one. As elsewhere explained, our manager must keep his eyes on his finances—and yet he must do this without injury to our artistic efforts. He must also have frequent meetings with our secretary, so that he may be fully informed as to those of us who are “talking” support and those of us who are really giving it. He must keep in touch with our librarian, so that he may know what music we have and what

we need. He must secure our place of rehearsal and arrange our dates of performances. He must know all about the tickets as well as the means of distribution and sale. With the conductor, he must make up our programs, and with our publicity agent's assistance must see that these, and other sundry matters which concern us, have the widest circulation, not only in our community, but within as large a radius as is possible. The more widely we are known, the better we shall be known, and the better we are known the more certain is our success as an organization.

There enters into this matter some study and explanation of the average mind. Who doesn't like to hear nice things about himself and what he is doing? If you hope to keep us together, have us talked about, Mister Manager; only see to it that we are talked about favorably! Our organization will live the longer for a long waiting list of those eager to join us: it will be a wise move on your part to recall this at fairly frequent periods. Be exclusive as to your art aims, but not too exclusive. Aim, rather, to be giving our audiences what they can understand (which is just exactly what they want), than to please merely a small coterie of friends, and

never do the thing that you yourself want to do without carefully ascertaining how the big wide world outside is going to feel about it. Remember that, after all, they will either make up our audiences or they will not; and if they will not, then it is going to be a very bad time not only for you, but also for us. This amounts to saying, Please yourself by pleasing your clientele, otherwise it will not be such a very long while before you find that, instead of being a manager, you have developed into a very good example of a damager. In which event we shall have to hunt for someone to take your place and attempt to make something out of the wreckage that you have left us. Under such conditions, you will be very safe in guaranteeing that the hunting will be very much easier than the finding; for which reason, watch your managerial step!

Go slowly. Don't take the largest hall just because you are the member of a large family. We shall not be able to meet our expenses with deadheads, those nice free tickets for which so many yearn. Let it become an established rule, and a rule well known to everybody, that the only free tickets given out by our organization are those distributed to representatives of the press, which should be a courtesy that we should

be glad to perform; and, if you are urged to make an exception to this rule regarding no deadheads on the plea, perhaps, that there is no rule without its exception, then let it be known that such exception is made only in the case of worthy students of music. As a matter of fact, it would be the better plan to give such students tickets—and so do away with the exception. All others pay—thereby meaning *all* others!

Here is another point that should be very carefully kept before your mind, Mister Manager. Your task probably will be difficult; but, regardless of whatever annoyances and troubles, our organization dare not have either “father” or “mother.” It may have “uncles,” and it may have “aunts”—as a matter of fact, the more of these that it has, the better it will be for our organization; because in a multitude of councilors there is wisdom, and in a multitude of bank accounts there is likely to be considerably more strength than in just one. Therefore, see to it that your financial resources are spread as widely as possible, and, to be positively certain that it is spread, keep spreading it! Keep the women of our town as much interested in our organization as you can. Remember that the right sort of woman can not only bring a man

to our concert and make that man applaud our efforts, but, what is still more wonderful, she can bring that man again and again, and make him feel that he wanted to come, and would have come anyway! Enough of such as these in our audiences, and our organization is well along the road to success.

Of course you will have your troubles, but what of that? You are the manager of a thriving amateur band or orchestra; that is to say, you will be that if you can weather these storms through which you must pass. It is not altogether funny, but it certainly is fun—for the manager who is the right sort of manager, anyway!

CHAPTER X

THE PUBLICITY AGENT

THIS chapter has to do with those most pleasant duties which are part of the concern of that luck-pursued personage who happens to have been selected as the so-fortunate publicity agent of our most thriving organization. Of course this is "flowery," and furthermore it is the nearest that you are likely to come to "flowers" unless you buy them for yourself—which would be worse than useless, for whoever heard of a publicity agent receiving flowers—or anything unless it were criticism—until his journey "home"? However, whether or not you are fitted for those numberless as well as delicate and intricate labors which must fall to the lot of one so chosen remains to be discovered. If, as is our hope, our judgment has been well founded, then, in all probability, you will not need such information as you might gather from these pages; for, be it known here and now, the publicity agent must know his "game"

from two sides. He is the link between the organization and the public whose interest he hopes to secure for his organization. The editor must never be so informed, however: the editor who takes your copy and carries the story in his paper thinks that he is the link—and that is one side of the matter we are going to discuss before we permit ourselves to explain those happier details which go to make up the life of the publicity agent.

First of all, then, there are certain rules that you must master. Many of these will seem simple beyond measure—but just weigh them up, and see how many of them have been known to you before you read of them here.

You must write on one side of your sheet. You must double-space your lines. You should use a typewriter, but, failing that, you must write plainly, using some dark and easily read ink. Lead pencil is barred; editors insist upon sparing their eyes. You must submit your matter (commonly called “copy” and sometimes called “stuff”) perfectly flat and never rolled; a rolled manuscript has not a chance in the world, except in the smallest of country news offices, where almost anything will be acceptable. This, because the editor, however cleverly

he may conceal it, has a soul: he would rather print something "newsy" than to tell his readers that Mrs. Brown is having her back porch painted.

Now, if you knew all the foregoing, then, of course, our judgment in giving you your present position on the executive staff has been well founded, and there is pretty good reason why we may begin to congratulate ourselves on the good fortune of having so capable a person among us. But wait! This is only the beginning! There are other things to come—many things!

For instance, you must put your name and address at the upper left corner of your first page of "copy"; in the upper right corner you must state the number of words contained in your "copy." In the upper center you will put either the word "exclusive," (which means that the particular paper to which your manuscript has been sent is the only paper to receive this story), or else the word "release," in which case you will follow that word with a certain date. If it is a story about which there is no hurry as to publication, you would use the words, "when room." And here is another little rule that you will do well to remember: Never write a "head" for your story. The editor will

do that little job, as well as a few others, himself, because newspaper offices use different sorts of type, and what might suit one office (that is to say the size of one "head"), might be altogether unsuited to some other. But about such matters we shall have more to say when we have made other points fairly clear.

Assuming that, for instance, our manager has gone quietly to work, and has assembled some eight or ten of us at his home, here has been selected a provisional executive staff, and you are all "het up" to tell the neighbors about it. Well, what then? Has our town more than one paper? If so, we shall not do well by showing discrimination. Everybody must have his fair chance. And so we must tell our story, omitting the word "exclusive," and using the word "release"—of course you might go to the telephone and tell the facts to the editors or their assistants; but that is a shift not relished by you, of course not! Even though you are only a volunteer you want to go about your work like a "regular"!

Now, how will you approach our editor? Will you give him a school composition of "fine writin' "? In the small office, as elsewhere remarked, almost anything will go, because the

editor is glad to get whatever will vary the monotony of routine news. But, even here, you will want to put upon your work the stamp of your own individuality; that is to say, you will want to do that if you are an artist—and you have no place in an artistic organization unless you are an artist! No—not even as ticket taker—and that job will keep you just outside of the concert hall.

Write your story whenever there is time. Tell the facts in the first sentence, certainly in the first paragraph. Then go into your details, but do this in a way which will allow the editor to cut the story at any place between the end of the first paragraph and the end of your story. You will be able to do this after a little practice. But if you think it is such a very easy matter, just try it now and note the result.

But just a minute! Are any of our little party of sufficient prominence to warrant something more than merely a “local” story? In that event, you might add a feather to your (perhaps) already long list by getting our organization into favorable notice even before we had done anything beyond a preliminary meeting, and remember that it pays to advertise!

Which brings us to a point along the road

of considerable importance. We should, as soon as practicable, advertise for amateur players for our organization. If ours is anything but a very small town, there will be more than just one paper—in which event we must not play favorites. When we are ready to give our public performances, we must advertise when and where such performance is to take place, unless we desire only a very small audience, one composed only of our own personal friends, a sort of private gathering. But we shall not want anything of that sort—what we shall want is the very widest publicity that we can get; and that, of course, is your job.

As soon as you have accepted the responsibility of getting us into print, get into touch with the newspapers in our town. Go into the editorial offices, and, if you know the editors, your troubles will pretty soon begin. If they ask you why you have done it, be frank; explain that you were chosen because you could do the work as well as another, and besides you have the distinction of knowing the editor of the town's paper (make it plural, if it be true). At once the editor will want to know how you know all about it, and then, if you are wise, you will show yourself ready and willing to be

guided. In that event the editor is far more likely than not to take considerable of his time in which to tell you exactly how he would like you to go about giving his particular paper the news. Follow his instructions to the letter, and the chances are good that our organization will receive plenty of publicity, while you will receive plenty of queries as to why we are not getting more. But, then, this is not true alone in the world of publicity agents!

Let us pretend that we have attended a meeting, called very quietly, at which plans have been formulated to organize our amateur band or orchestra. Get the facts and get them straight, then get the names correctly. Have the secretary give you a complete list, and go over it with him to make certain that your story is correct; then, as before described, put this matter into proper form in which it may be sent to the local papers, or, if of sufficient importance, to those farther afield.

My advice to the newly selected publicity agent is to have his job wished on some practical newspaper person, and if possible to have this particular person one who is already connected with one of our local papers; this because, first, he will know all the ropes, secondly because

he will not be like the proverbial fish, altogether out of his element. Once you have accepted this position, never lose sight of its tremendous importance. You can do our organization a great deal of good, but be very quick to recognize that carelessness on your part, deliberate inaccuracy, uncalled-for exaggeration, can, and very often will react like a boomerang. If that happens when you are our publicity agent, you will have done our organization a very great deal of harm. For which reason weigh what you are giving out about us. Look at that humorous story and see that it is the sort that will not change from being purely humorous to something else—something that has somehow, changed into a cause of bad feeling. Better not be the funny man and be the fact man. However, you will have to bank on your judgment here; and, whatever that judgment has been, be brave to back it up! To do this with, perhaps, an even chance of not being wrong too often, don't try to be too clever. Resist the temptation to be smarter than the one who has held your position, or who may hereafter hold it. Just be natural, and, above all else, on time with your news.

An "after-story" about our performance is,

of course, of great value to us, because it will show us the sort of impression we have made on the music lovers of our town. Such a story will help to guide our manager as to the sort of programs that are to be presented. Such a story will show our conductor that it might be better for him not to do it again. Such a story should show our players their defects; that is to say, it will do all these things and more, if our town possesses the right sort of music critics. While the failure to obtain such a story the day after our performance might be taken as an indication that, after all, it was not of sufficient importance to receive notice in the press, such an event will not hurt your fellows nearly so greatly as the omission of notices (advance notices), that our organization is to play a certain program at a certain place on a certain date, and be sure to name the exact time when such performance is scheduled to begin. This is because we want to play before large audiences, which, we hope, may become largely enthusiastic; because that means encouragement, and encouragement here, as well as anywhere else, means success.

There is another reason why your "advance story" of our performance will be of tremen-

dous value to our organization. The proper sort of story will bring us the proper sort of audience, and this in the end means that we shall receive the proper sort of financial encouragement which will enable us to grow in artistic usefulness, and so become a more efficient functioning body. Reason this out for yourself and see if it is not so. We must pay for the use of the place where we are to perform: we must pay for the printing of the programs and for the tickets to be used for such performances; we must pay for the lighting of this hall, and for those whom we have engaged to act as ushers, unless we have those among us who can properly do this, and long before these considerations become our concern we must pay for the use of some fitting place wherein to hold our meetings and rehearsals; also, we must pay for the music which we have set ourselves to perform. We shall have only a limited number of sources upon which to draw for the wherewith to meet our obligations,—our dues, contributions from well wishers, and the sale of tickets for our concerts. Now, it is safe to assert that we should make our dues as light as possible, since otherwise we may prevent those financially more limited than ourselves from

joining our organization—which might prevent us from numbering some very capable performers among us, and of course we are eager to prevent anything of this kind. We are not likely to want to go out and ask people for money—that is something to be avoided as far as possible. I do not mean by this that we shall hesitate to seek advertisements for our programs; but I do mean that asking for contributions for our organization will not please us any too well. So that, after all has been said, it will be the sale of tickets for our performances that will contribute in the largest measure to the paying of our bills. This is why your “advance story” is of such real importance to our organization.

But you are not to write only “advance” and “follow up” stories about us. You should make the most of every opportunity to get us into print. If, for instance, we are to play out of town, you should see to it that everybody in our town, as well as those living in the town where we are to play, know about it. If we are to have a soloist you must get out a story about that soloist, as well as about that which this soloist is to perform. Photographs are always most acceptable. To make the right sort of print from the coarse-screen cuts used by newspapers,



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(except in the Sunday supplements, which, like magazines, use fine-screen cuts), you want your photographs to be printed upon some glossy paper. Even for magazines these make the best cuts. As soon as practicable, have a number of pictures taken of our band or orchestra, and submit one of these photographs to the editor with your first story. You will find that it will make matters considerably easier for you to get such a story into print. First, it will show the editor the people about whom you have told him, and he will be just a little more ready to take your word for it, other things being equal. You will find this to be particularly helpful if such an organization has ever existed in our town and now no longer exists. It will prove to the editor that he has a sturdy body of townspeople before him, and because he himself is likely to be of that particular persuasion you are the more likely to win his support, which will most certainly prove to be a very valuable asset, as you yourself should not be too slow in ascertaining.

See the photographer in our town. Get his interest in us. He will be glad enough to take the pictures you may require, once you assure him that he is to receive full credit for all pic-

tures published. And then stand right in back of your word. A broken engagement leads to other broken agreements—and we dare not have a publicity agent whose words are weak! For which reason make no promises that you can not keep.

Now, get down to real hard business. Keep in touch with the manager, so that you may be right up to the minute with the facts concerning our organization and its doings. Keep in touch with our conductor, so that you may have accurate reports as to our progress, our programs, and those little intimate matters which he alone can give regarding our band or orchestra. You will thus gain added opportunity to keep us in the mind of our public—but you must use keen judgment here, lest in your zeal to prove us noteworthy you make us notorious. No rough-and-tumble stories ever did any artistic organization the slightest good. If there are rough-and-tumble artists in our ranks, try to have them join some rival organization. Although they may weaken our noise-making ability, their leaving us will have strengthened our art value—it is here a case of loss having changed to gain.

Good Mister Publicity Agent, there are certain books that may help you to put yourself

just a rung lower on the journalistic ladder than is your newspaperman brother. Go to the library and read such books, or, which is still better, get their titles and the names of their publishers, and, if possible, buy these books and keep them where you can read and reread them. Just one or two good books will help you here. They may help to give you an idea or two which may stand you in good stead. At any rate, they will open your eyes to some of the intricacies that go toward making up even a small newspaper, and this in turn may help you to boil down your three-hundred-word yarn to a stick or so—which will help us to get into the papers somewhat more frequently; for, in newspaper work, space is what counts.

Now, before you submit your story to the lordly lion in his den, take another look at it, to see that you have complied with the very least as well as the very last of his requirements. You have said what you started out to say—you have said it in language that newspaper readers can easily follow, and when you come to the end of the matter you have stopped, completely and fearlessly! No fine “writin’,”—just a good, clear, clean-cut story about what our organization has set itself to do or has

already accomplished! Straight, and to the point, and filled to bursting with punch! Well, then, if you have done just that, you are some publicity agent and we certainly are not going to be any too quick in forgetting it. However, just to make everything doubly certain as regards the foregoing—write a few more stories about us and our work such as have won for you the high esteem in which we have learned to hold you, because the minute the publicity agent begins to show symptoms which lead people to believe that he thinks himself to be all right, just about that minute he begins to look to those very same people to be pretty much all wrong! This certainly is a strange world!

In conclusion, remind yourself very often that you have no free tickets except for members of the press—all others must talk about that with the manager—and a notebook, kept where you can reach it in a hurry, in which to jot down facts and dates, as to what we are to do, when and where it is to be done, how, and sometimes why, will add perhaps to your labors, but will most certainly help to lighten them; that is to say if you spare yourself the necessity of hunting for the pencil!

There is nothing else that I can give you:

no, not even a specimen story! There are things which each must work out for himself, and the publicity agent will learn from experience as well and as much as the rest of us. Only be strong and of good courage—and, above all, keep smiling, and, if you don't feel that you have earned a good sleep each night, especially on the night after our performance, it will be the very best evidence in the world that you can still become a somewhat more efficient publicity agent.

Therefore, make certain that you have conformed with the rules; and see to it that some ten days before our next concert, each editor of our town receives his set of two tickets; these should be marked "press," and are, of course, complimentary. Such tickets should be sent to each paper whose representative we hope to have with us on the night of our performance. You need not call on each editor to deliver these tickets. Of course you should be close enough to him to be welcome should you visit him—and an occasional visit will tend to help you in your work for our organization. A little forethought may get us a lot of publicity—and a lot of publicity will make you a lot more thought of—especially by our organization.

CHAPTER XI

WORK FOR ALL OF US

THIS appears for all of us, because some place will be found wherein almost anybody can perform practical, helpful work for our organization. We are about to launch out into a many-sided sea; we shall touch at numerous ports, each having deep interest for at least some of us—and we shall meet, combat, and, let us hope, conquer many fascinating problems—and it is very safe to predict that not a single one of these may be overlooked nor yet in the slightest detail neglected without causing our organization the very gravest of dangers, such, for instance, as misunderstandings among ourselves or with our townspeople; which, naturally enough, we are bent upon avoiding.

Let us assume, for instance, that our conductor has reported to our manager that our band or orchestra (as the case may be) is ready for a public performance. Let us assume, further, that our manager has explained the situation to our

publicity agent, and that said publicity agent has proved himself to be the competent sort of news purveyor, by getting the right sort of facts into the papers and so before the general public, which we hope to interest in our work. Of course this would mean that a proper place for our performance has been secured; that the date as well as the exact time for the performance has been set; that a price list for boxes and seats has been fixed; and that a definite program has been very carefully prepared. All this, of course,—but what then?

Well, many things—matters of mighty concern!—details which must engage our very closest attention, for, in the event that something should go amiss, we might be called upon to have very serious difficulty, amounting, perhaps, to the more or less complete breakdown of our best developed and most carefully matured plans.

First of all, where do we perform? In a theater, or auditorium, or just a front parlor? Are the lights placed so that we shall be helped to play or will they handicap us in performing? It is well to recall that, however proficient we may be, even to knowing our entire program by heart, that *that* is just precisely the way we are

not to play! We shall want to *read* our music, and to *see* what our conductor is doing; whatever happens, we want to follow him and perform in strictest accord with his desire of interpretation. So, then, we should not play with the light streaming into our eyes; neither should we play with too much light in one place and not sufficient in another; there must be proper lighting for all concerned, and, once this fact is noted, adequate provision can be quickly made. If in a theater or auditorium, the "house" electrician will attend to the matter; but suppose we are to play in some private home, or in some hall not too frequently used for such purposes as ours? Then, perhaps, some of our number can "string" lights where such are needed—having received very exact instruction from our manager as just how to go about this work.

We must weigh and measure our means of entrance and exit; in case of need we might have to reach the street very quickly. All exits should be properly marked by means of an electric lamp colored red; this will enable our audience to leave the place of performance quietly, should the occasion warrant—and there lives no one who can guarantee that such an occasion will not confront us. Here, as anywhere else, a little

proper precaution will be much more highly valued than a lot of regret.

How is our audience to be seated? Are the seats in the auditorium, hall, or theater numbered? If so, well and good. When the premises were rented for our performance, were we able to secure the regular staff of ushers? If so, then our troubles in this direction have disappeared—Glory be! But suppose!—yes, suppose that, having rented the place where we are to perform, we should find that there is no such thing as usher in connection therewith, why then, of course, there is nothing left for us to do except to organize our own staff of ushers, which, after all, is not such a very great obstacle to overcome. Only be certain that each usher is thoroughly acquainted with the seats for which he is to care, for, while audiences have been known to forgive many things, there never yet has been one that could be brought to forgive either carelessness in handling or confusion in seating—remember that! This may spoil an otherwise thoroughly enjoyed performance—and all this might easily be avoided if—we have the hardihood to inquire of the manager whose “place” we have hired the names and addresses of those who have done the work of usher; of

course, after all, we may have to use the plan as before suggested, using either our non-performing members or some of our substitute performers. This is certainly likely to be the case if we are to perform at somebody's home. However, in this instance, matters are more likely to be far less formal, which, insofar as an amateur organization is concerned, usually proves rather helpful.

Just outside of the main entrance to hall or theater, (or, if held in some private home, wherever this can be arranged with the greatest convenience for all concerned), is the post of our ticket taker, together with representatives of our manager and our publicity agent. No matter how carefully we shall have tried to figure things out, and, seemingly, even in spite of our very best planning, there may be some complainings; and these should receive the very prompt attention of one competent to act and adjust—that is the function of the representative of our manager. As for the representative of our publicity agent, his job is the watching for, the greeting of, as well as the giving of good, even if last-minute, information to such representatives of the press as may give us the pleasure of their company.

Of course proper arrangements have been made for distributing the programs. Ushers as well as program-distributers (though these might become a double-functioning body—presenting each ticket holder with a program when showing seat for which ticket calls) should be carefully rehearsed as to their rules, thus cutting down the number of those who would otherwise be moving up and down the aisles, often needlessly; this, in turn, will prevent all the hurrying and scurrying, and allow the incoming audience to find its place without undue commotion, as well as in the shortest space of time. Ushers and ticket taker will know the various sorts of tickets; these should be shown by color, for then the part of the “house” for which they have been issued becomes known at a glance; should there be but one sort of ticket for which the holder chooses any seat he cares to occupy, a sort not likely to appeal to us, in that event we might very well leave ushers out altogether.

Now, before leaving these matters and concerning ourselves with others of quite equal importance, let it be understood that all those who may be called upon for information having to do with the comfort or the peace of mind of our audience should be informed as to the facts, so

that they may spare those concerned all confusion or delay.

Now we shall begin to examine some of the external matters on which the success of our performance must depend. Of course our aim is a thoroughly artistic presentation of our program; we want to send our audience home with the desire to come and hear us again, because they have found our rendition not only pleasing but proper: but we dare not lose sight of the fact that to present an artistic performance in close connection with a financial failure will in all probability mean the impossibility of giving other performances. Therefore we shall do well to aim for an accurately balanced arrangement, whereby both the "inside" and the "outside" of the "house" may receive equal attention and be safeguarded from all-too-present mishap.

Here steps forward our treasurer: from our manager he has learned that our conductor is ready for a public performance, and with our manager he has canvassed our town for that proper place, and at that proper price (within our resources, of course) he will have read in our town paper quite a good deal about us and our plans—if our publicity agent has been worth anything to us—and he will have gathered and

put to the very best use a great mass of information which will do much toward the success of our enterprise. He will have obtained advertisements with which to adorn our printed program—probably to pay for its printing as well as the printing of the tickets to be used for our performance, perhaps to pay for the place wherein we are to perform—and, even better, there may still remain quite a tidy sum over and above board after all of our expenses have been met! Then the sale of the tickets will be pure gain! Such a treasurer is really a treasure of a treasurer! But how very different it is with the program doing badly—all because of a disorganized and hit-or-miss method of providing for the sinews of war!

All that part of the sheet not used for the details of our program should be made to carry notices for which a fair charge has been paid. To do this in a proper manner, there must be a “head,” and said “head” will be none other than our treasurer; his business is to organize everybody into “ad”-getting, “ad”-selling groups; he must permit none to escape; he must accept no alibis! Yes, though you be thrown out of every store in town, (itself quite an adventure!), he must be of that sort who can persuade you to go

right back and try the experiment all over again! We shall not argue with him as to his assignments; we shall not waste either his time nor ours—we are out for results! Our town must be thoroughly “covered,” and then still more thoroughly “covered”! We must canvass everybody! And one of the best ways to save our valuable time is to place in the store’s show window a card advertising the place, date, and time of our own performance, for which we are working. The printer will not charge too much for this; he will get up something worth while and long-lasting, giving us what should prove doubly satisfying. This “poster” should carry the name of our organization, the place, date, and time of our performance, and the program which is to be presented; it might prove of advantage to have these posters so arranged that proper space is allowed for place, date, and time of performance, as well as the works to be rendered—in which event we would be able to use pasters carrying the desired information, and these could then be properly inserted in the places prepared for them—which would make our posters still more long-lasting. Such posters should be artistic and attractive: they should be distributed some six weeks or more prior to the

performance, and should be collected and carefully stored for future use, immediately after the performance has been given. Such posters, properly placed, will show at a glance what ground has already been covered in this field.

This, too, should be the signal for our real publicity—all that has gone before, important as it has proved to be, should be quite as nothing compared with what we now receive—and this will have its own effect upon our advertisers, for every one in our program will be glad to have himself numbered among the music-loving, art-supporting, progressive members of our community; it may help to make the doubting ones decide in our favor, and we should remember that every little bit helps. We are out to fill our empty space with paying advertisements, to the end that we may have an organization as fine as anywhere. Success at home is likely to lead to fame abroad, and fame abroad is likely to lead to added respect at home—it is, again, that old-time circle,—as elsewhere brought to your attention.

Having taken care of our advertisers, the next step concerns the sale of tickets for our performance. Perhaps some enterprising merchant will, as a special inducement, include a set of tickets

in the price of a particular piece of merchandise—thus not only featuring his own wares, but, in addition, benefiting our organization. Our treasurer should work out such little matters, and various other “schemes” with our publicity agent, who, quite surely, will see to it that the general public is made thoroughly acquainted with such matters through the proper channels. All these different matters are, of course, means to an end, and that end is something far more important than the outcome of just one performance—though that is of great importance to our organization. Success at our first attempt, or even a measure of success, should encourage us to try again, and soon! For we should not permit too much time to pass between performances. Success will do a great deal for us! It will not only strengthen our faith in ourselves, will not only stimulate faith in our efforts in those who have already come forward to aid us in our work, in addition, it will tend to attract those toward us who have hitherto held back, hid their light, doubted our success. Now, of course, it is altogether different, because we have made good, and folks like to tie up to those who have made good!—and should those in neighboring communities hear of our organiza-

tion and its work, we may receive a call to come over and show them how we do it, which, of course, we shall be glad to do, or, again, we may be asked to help some other community form an organization such as ours, which, of course, we shall do quite as gladly, but best of all, and to be worked for hardest of all, it may be a contest of amateur organizations, with which ours is to compete, a county, state, or interstate contest. Needless to say that we should enter into these with all the pep we can muster! And we should take with us all the rooters we can badger into taking the trip with us wherever and whenever we are to play. If we have won favor at home, we shall not have to work too hard in winning the encouragement and support of our friends.

Our secretary and our librarian have in no wise been overlooked. They can help us to put things over with flying colors! Our secretary may be one of our treasurer's lieutenants; he may assist in making and carrying out plans; he will keep informed as to attendance at rehearsals; he will, perhaps, act as the manager's representative at the main entrance when we are performing; he will be a very busy person, anything but forgotten should things go wrongly! And our librarian? He, too, may be of great

service to our treasurer, heading groups, directing committees, assisting in very numerous ways; above all else, he will be held directly responsible for those compositions which we are to perform; he must know that all parts are in order; that each performer has his part properly marked and corrected, (in accord with our conductor's wishes as these have become known at rehearsals); he will be held responsible for the collection of these parts, as well as for their condition and safe keeping, after the performance, and he must give no ground for just complaint insofar as his work for us is concerned—and of course he will not!

What a new day for American music will have dawned in this land of ours when such amateur organizations become the rule and not the exception! What a bright time it will be for composers and soloists, creators and interpreters, home trained, home made! And to think that we helped to bring this situation into being! Surely it has been worth all our efforts! It has been worth the full price—even much more than the price we paid! We have fought for an ideal, and have won for that ideal, and that is quite enough for us and for our good old organization!

CHAPTER XII

OUR NEIGHBORS' RIGHTS

THERE is still another phase to this matter of organization, a side to this situation not as yet considered, an angle to this problem which is not nearly so well known as it deserves to be. I refer to the creation of a public opinion, and it is this and all which concerns the creation of this which I shall now attempt to bring to your attention.

Public opinion is not such a difficult "thing" to mold, if the matter is gone about in just the right way; you can get the people on your side and going for you mighty strong if you will give the public what it can consider proof of your integrity and sincerity. To do that, you must be really minded to do the right thing in the right way. To do the right thing in the wrong way may prove pretty nearly as bad as doing the wrong thing—and you can spoil all our best efforts by doing some little, seemingly minor, and quite unimportant thing that may be made

all the more harmful either as time passes or through the very carefully laid plans of other people, who are, for one reason or another, opposed to what we are doing.

Let us go into this matter. We have the right to set the road before us so that it takes us into pleasant places. We should seek and prize the goodwill of our neighbors; we should give our support to enterprises which our organization may be able to aid. To call your neighbor a radical or a bolshevik just because he does something that rubs you the wrong way, may relieve your mind for the moment; true, you may not know what you are talking about; still, you may feel considerably relieved for having rid yourself of your surplus steam—and got the rest of your organization into more or less of a mess! A time might come when you would be ashamed of yourself, but careless folk are not noted for their consideration of matters in the future, and your neighbor may be of the careless type, and yet no more careless, perhaps not so careless, as you yourself, who started the ball rolling! Now, we want the reputation of being careful in other things than just music; we are going to be as careful of our associates, and of our conduct, and of any other little thing that might bring us

into any sort of difficulty—and this for the good of our organization!

The point that I have been driving at is this: your neighbor may not like music, and he may not like you to like music—there are some folk like that! For himself, he has just as much right to his views as you have to yours, but he has no more right to interfere with your views than you have to interfere with his—unless your views prove to be a menace to the public peace or the public good, in other words, if you and your music become a nuisance—why, then look out for trouble, for trouble which may not affect you, merely, but trouble which may involve all of us, more or less, and may do our orchestra's name and reputation no good. Going to or from rehearsals, must you toot that trombone of yours? Must you make the night alive with your drumming? This is one time when you shouldn't wind the horn—even though it be your own horn! Your neighbors have certain rights which you will do well to respect!

Our acts are likely to become public property; we have set ourselves apart, being members of an important communal body. Whether we will or no, the fact remains that we are going to be pointed out, for which reason we should so act

that our townspeople must keep us in good report. For, just as you may rid yourself of that surplus steam before mentioned, so your neighbor may do as much for you, with the same result, even if for no better reason—recalling this, at times not too distant from each other, may help to keep us both poised and popular.

Popularity added to proficiency will send that organization of ours a long way on the road to success and long life. This appeals to me so very strongly that I would suggest that our bylaws cover the point of possible nuisance to neighbors in a thorough manner, with a penalty as heavy as that for nonpayment of dues, or any other serious infraction of our rules.

But not all of our efforts toward forming a right public opinion are to be based on the assumption that some of us must, for one reason or another, meet our town's authorities due to some breach of regulations. We have faced a situation brought about by some Smart Aleck, some thoughtless person, who first does and then thinks about it. Our organization will number more friends if such be not numbered among us.

To win the regard of our neighbors, and even their ready support, we have quite another string to our bow,—and the name of that string is

Service! This means that we must be ready, willing, even anxious, to do what we can for our community. For example, there are many times during the year when we might serve this community,—Memorial Day, Flag Day, Independence Day, Labor Day, Armistice Day, Lincoln's Birthday, Washington's Birthday—big, red-letter days for all concerned, and especially for us and our organization, if only we know how to use them! Let us arrange programs for these and even for local occasions, (such as county or state fairs, etc.),—programs that will attract our neighbors, introduce them to us and present us to them, officially, so to say! There will be few if any whose friendship still remains to be won—for all will have recognized the service which we have rendered, and our organization's name will be "good" indeed!—for we have brought good music to them, and the day was more happily and better spent because of our organization and what it was able to bring. Such service wins and keeps goodwill!

Now, what sort of music shall we play on such occasions? And just how shall we perform it? These are nice questions which must be faced by us, and faced very steadily.

First of all, then, we must play just a little

"better" music than our town has been in the habit of hearing. If, for instance, our town has been rather "long" on what is commonly called "jazz," then we should use "jazz" very sparingly, if at all. There is a great mass of fine, light, and not too difficult music, even though we are young performers, music that has been carefully prepared and that we shall find a pleasure to play, beautiful music to set before our neighbors for the enjoyment of performers and hearers alike! Our national anthem, ("The Star Spangled Banner," is so regarded the world over), should either open or close all of our performances, especially our public performances. Patriotic airs will always be found to be welcome; these will help to bring all elements somewhat closer together. We shall find little or no difficulty in discovering good music that will not only fit the requirements of the special occasion, but also fit our musical capacity—and perhaps do both of these very properly.

Now, remember this! The neighbors will like us a lot better if we permit them to want to hear us just a little more! It's a trick of human nature—that's all! Never tire your audience. Never put more than ten numbers on the program, and not nearly so many unless the com-

positions to be played are unusually short. For example, start with a good, joy-bringing, blood-circulating march; follow this with some light, attractive overture; give them now some tuneful operatic selection, from "Martha" or "Faust," or something equally well known, then bring on that soloist, everybody else being ready! Now, where is our local composer? Haven't we an American work or two? And then? Well, having most completely won our audience, as we most surely must have done with such a program as this—play, "The Star Spangled Banner," and let that audience go home,—whistling, humming, mighty glad that they came to listen to us, mighty glad about the whole business, mighty certain that they never thought we could do half as well, (and this no matter how badly we may have done our work!)—proud and happy to have such a fine and capable set of musicians in our community! If you do not believe that our organization will have gone up more than a mile in the esteem of our neighbors, just try it and see!

We are not a lot of musical know-it-alls; we are assuming no "pose"; we have studied music and we are still studying music, and the best that we have found we are glad to share with our

neighbors. We are glad to bring good, beautiful, wholesome music into the life of our community; in fact, with us this is a very real and vital ideal, and we seek to win and to hold the support of our neighbors, and this we expect to do by giving performances that always prove increasingly meritorious, and, having proved that to be our purpose, it will not be long before we shall find the public opinion of our community very squarely on our side and backing our enterprise to the limit.

This public opinion will not only guarantee the financial and artistic success of our performances. It will help to make the life of our organization much more pleasant, and it certainly will go far to prolong the life and usefulness of our organization. For one thing, it will stamp hard on petty differences, on small enmities, those needless squabbles that happen because some folk get on the nerves of other folk. It will deter some "wise winker," who would imitate what he could not originate, from making our organized lot harder than it might have been. This does not mean to suggest that no other amateur organization should be permitted to live in our town! Amateur bands and orchestras are not the only channels through which good music can be

brought before our community. Much can be done with a chorus. Much can be done with the dance. Add orchestra, chorus, and ballet together, and mix a few soloists into the bargain, and there we are with a very fair example of a community operatic organization! Had you thought of that? Had you thought of what such amateur organizations, scattered through our country, could do for the good and the growth of music and musicianship in these good old United States?

All this means that when someone, seeing our success as an amateur band or orchestra, would jeopardize the life of two similar bodies, Public Opinion may step forward and point the way to an even more useful effort, so that in place of a possible wreck the wreck shall be made just a little more impossible! United, we have added strength to move forward toward that goal which, some day, our organization shall reach; each step is just a step forward and in the right direction—and we shall not rest content unless and until we shall know that our aims and hopes—our banner—are moving forward—always farther forward!

SOME SUGGESTIONS AS TO PROGRAMS

THE programs here presented are given merely by way of being helpful to such as may be novices in the art of program-making, which, in very truth, is considered a most important matter by those who have anything to do with building up what the band or orchestra shall play for an audience. Care must always be taken to give a balanced program. Next to actually bad performance of that which has been presented, your critics' fire, as well as ire, will be centered upon what was prepared for presentation. Amateur organizations will do well to bear this in mind; aim high—then go slowly! Prepare carefully and take your time. A little more care will spare a lot of unnecessary adverse criticism! In this spirit the following are suggested.

FIRST SAMPLE PROGRAM.

- 1, War March of the Priests, (from
"Athalia"),Mendelssohn.
Band or Orchestra.

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- 2, Mimi, (valse),Gardner.
Band or Orchestra.
- 3, Solo.
Violin or other instrument, or Vocal.
- 4, Swing Song,Barns.
Band or Orchestra.
- 5, Solo.
- 6, (a), Suzanne,Rolfe.
(b), Apple Blossoms,Roberts.
Band or Orchestra.

SECOND SAMPLE PROGRAM.

- 1, March, from "Tannhauser," ..Wagner.
Band or Orchestra.
- 2, Chant sans Paroles,Tschaikowski
Band or Orchestra.
- 3, Solo.
- 4, Beautiful Blue Danube (waltz)
.....Strauss.
Band or Orchestra.
- 5, Solo.
- 6, (a), Spanish Dance,Moszkowski.
(b), O Belle Nuit, (from "Tales of Hoffman"),Offenbach.
Band or Orchestra.

THIRD SAMPLE PROGRAM.

- 1, Coronation March (from "The Prophet"),Meyerbeer.
Band or Orchestra.
- 2, Overture, "Caliph of Bagdad",
.....A. Boeldieu.
Band or Orchestra.
- 3, Solo.
- 4, Amaryllis,Ghys.
Band or Orchestra.
- 5, Solo.
- 6, Stephanie Gavotte,Czibulka.
Band or Orchestra.
- 7, Wine, Woman, and Song, (waltz),
.....Strauss.
Band or Orchestra.

FOURTH SAMPLE PROGRAM.

- 1, La Reine de Saba, (Marche et Cortege),
..... Gounod.
Band or Orchestra.
- 2, Selection from "Aida",Verdi.
Band or Orchestra.
- 3, Solo.
- 4, Artist's Life (waltz)Strauss.
Band or Orchestra.

- 5, Solo.
- 6, Funeral March of a Marionette,
.....Gounod.
Band or Orchestra.

FIFTH SAMPLE PROGRAM.

- 1, Wedding March, (from "Midsummer Night's Dream"),Mendelssohn.
Band or Orchestra.
- 2, Overture, "The Magic Flute," Mozart.
Band or Orchestra.
- 3, Solo.
- 4, Roses from the South (waltz),...Strauss.
Band or Orchestra.
- 5, Solo.
- 6, Berceuse (from "Jocelyn"), ...Godard.
Band or Orchestra.

As elsewhere suggested, all public performances should be opened with or closed by the national anthem. These sample programs are sufficiently short to permit the addition of the work of some local composer—which should be done whenever possible.

